



MADRAS GOVERNMENT MUSEUM

---

ILLUSTRATIONS OF

# INDIAN SCULPTURE MOSTLY SOUTHERN

FOR USE WITH THE GUIDE TO  
THE ARCHAEOLOGICAL  
GALLERIES

BY

F. H. GRAVELY, D.Sc., F.R.A.S.B.  
AND  
C. SIVARAMAMURTI, M.A.



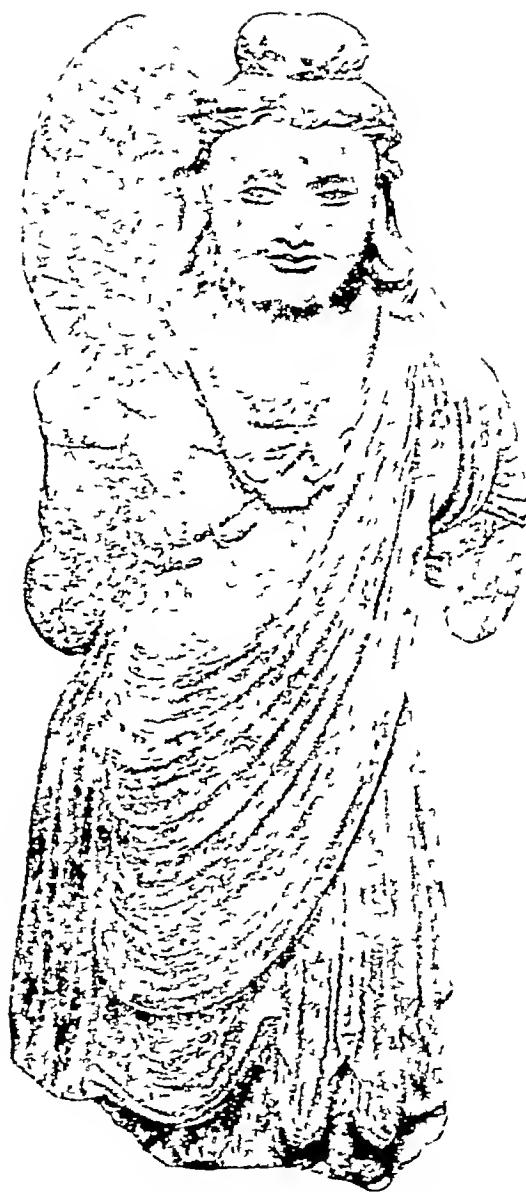
GOVERNMENT OF MADRAS  
1960

REPRINTED AT THE SOLAR WORKS, MADRAS-1  
ON BEHALF OF THE GOVERNMENT OF MADRAS  
1960

FIRST EDITION 1939

REPRINTED 1947, 1953, 1960





*Greco-Buddhist sculpture of Gandhara, about 50 B C —300 A D.*

A BODHISATTVA

## INTRODUCTION

The history of Indian sculpture at present begins about 300 B.C. when the Emperor Asoka Maurya began the patronage of carving in stone. For the gap between the seals and figurines of Mohenjo Daro and the Mauryan period is still unbridged. Sculpture of this early period is characterised by an archaic rigidity.

Of the several kingdoms by which the Mauryan empire was succeeded, three especially developed distinctive styles of their own. Sunga sculpture, best known from the Bharhut ceiling, retained many archaic features. Andhra sculpture, best known from Sanchi and Amaravati developed a high degree of grace and vitality without losing its strongly devotional character. Kushan indigenous sculpture, best known from Mathura, became more voluptuous. The Graeco Buddhist sculpture of Gandhara, a region within Kushan dominions, had very little influence on indigenous sculpture.

Under the Gupta Empire, Indian sculpture developed a combination of grace, restraint and depth of feeling that mark 300-600 A.D. as its classical period. Stone also was more extensively used for building temples, and it is to this period that the earliest surviving temples of the Northern or Indo-Aryan form belong. This form of temple is still characteristic of ancient Gupta territory, and the different schools of sculpture that developed in the various kingdoms which arose there on the downfall of the Gupta empire are all based upon that empire's art.

In what are now the Tamil, Telugu and Kanarese districts of the south, however, where the southern or Dravida form of temple seems to have prevailed, Gupta influence was weak or absent, and in the Tamil area, when sculpture in stone was first developed under the Pallava dynasty, its affinities were not directly with Gupta art, but rather with the older but nearer art of Amaravati. Pallava sculpture differs markedly, however, even from that of Amaravati and shows archaic features that seem to indicate its origin direct from a local folk art strongly imbued with Amaravati traditions.

In the rival kingdom of the early Chalukyas of Badami, Gupta influence was evidently strong, for the northern form of temple appears there side by side with the southern, and Badami sculpture is clearly descended from that of the Guptas. In eastern Chalukyan territory, however, this influence

seems to have been weaker, the few early temples that survive all having the southern form, while early Eastern Chilukyan sculpture, though its closest relationship is with Western Chalukyan, shows affinities with Pallava sculpture also.

The archaeological galleries of the Madras Museum have been arranged so as to illustrate, as fully as the material available permits, the history of Indian sculpture thus briefly outlined, together with subsequent developments in the south. And, as the guide-book to these galleries would have become too expensive to meet its purpose had even the bare minimum of the plates required been included, this companion volume is being issued to provide them. As far as possible its pictures are of objects belonging to the Museum but, in the case of schools not sufficiently well represented there by specimens, photographs of some of the finest known examples are shown as well, and in a few cases these are reproduced here. We thank the Director-General of Archaeology in India and the Curators of the Muttra and Patna Museums for supplying the photographs of objects under their charge with permission to reproduce them.

The arrangement of this volume will be found to differ somewhat from that of the guide-book. In the guide-book it was most convenient to devote a separate section to the large collection of sculpture from Amaravati before commencing the account of the earlier sculpture of the north. Here it has been put in its proper place following Sanchi sculpture. And in dealing with South Indian mediaeval sculpture it was necessary in the guide to begin with Tamilian sculpture where the sequence is simpler and clearer than in Chalukyan, Pala and Kalinga sculpture being therefore placed after Chalukyan. Tamilian sculpture differs, however, as already noted from the other three types in having no direct connection with the Gupta sculpture that immediately precedes it in the guide, and it has therefore been placed last in this volume of illustration so as not to break the sequence, Gupta sculpture being followed by Pala, Kalinga and Chalukyan in that order, i.e., from north to south.

## LIST OF ILLUSTRATIONS

Grecian & Hellenistic sculpture	. . . . .	Pl. viii—ccc
Monumental bronze	Pl. i	
Sandstone sculpture	Pl. ii	
Alabaster sculpture	Pl. iii—v	
Kushan monumental sculpture	Pl. vi—vii	
Gupta sculpture	Pl. vii—xii	
Pala sculpture	Pl. xiii	
Kalinga sculpture	Pl. xiv—xxii	
Chaulukan sculpture and its derivatives	Pl. xxiii—xxviii	
Tamang sculpture	Pl. xxix—xxxii	
Memorial stones	Pl. xxxi—xxxii	
Stable scenes	Pl. xlvi	





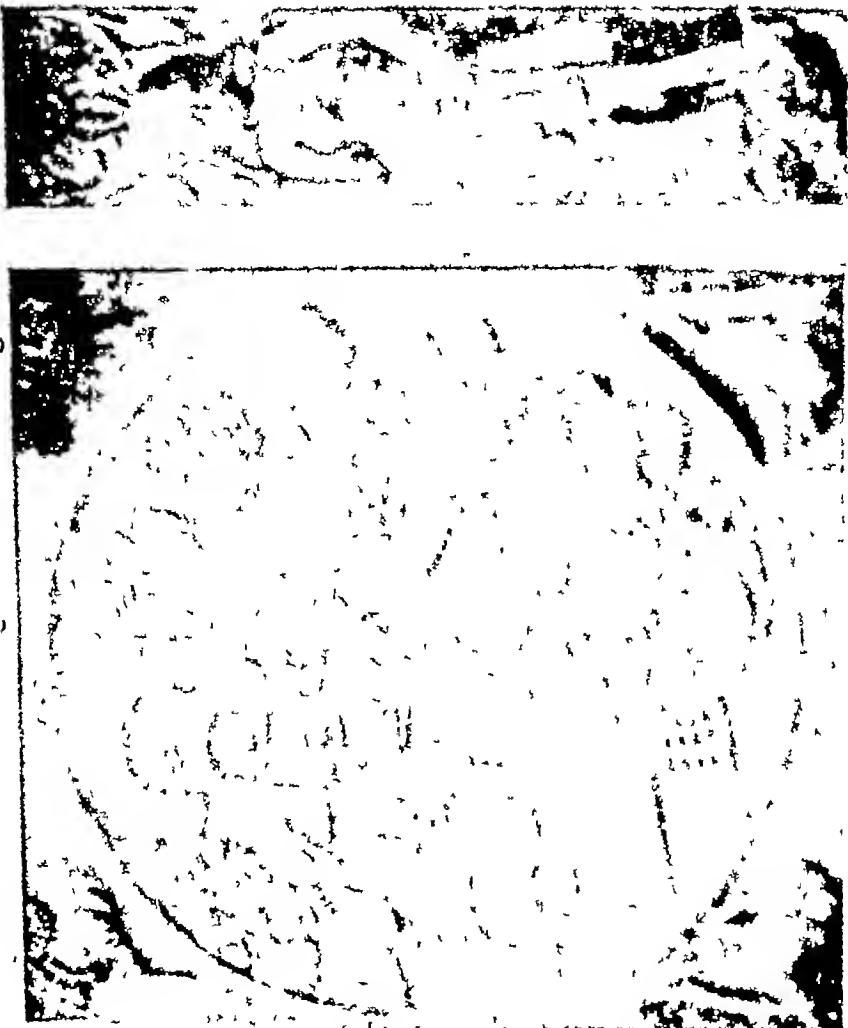
*Mauryan sculpture, third century B.C.*

CHAURI BEARER

*Patna Museum,*

SERVA D'ATA.

Serpa d'ata rete. Tutto il suo corpo è ricoperto di una peluria bianca, con le quali sono coperte anche le spire del guscio. La testa è grande e piatta, con occhi grandi e profondi. Il becco è corto e forte, con un'apertura molto ampia. I denti sono numerosi e aguzzi. Il collo è corto e pieghevole. Il petto è grande e muscoloso. Le ali sono lunghe e strette, con penne sottili e flessibili. Le zampe sono forti e articolate, con artigli aguzzi. Il coda è corta e squadrata.

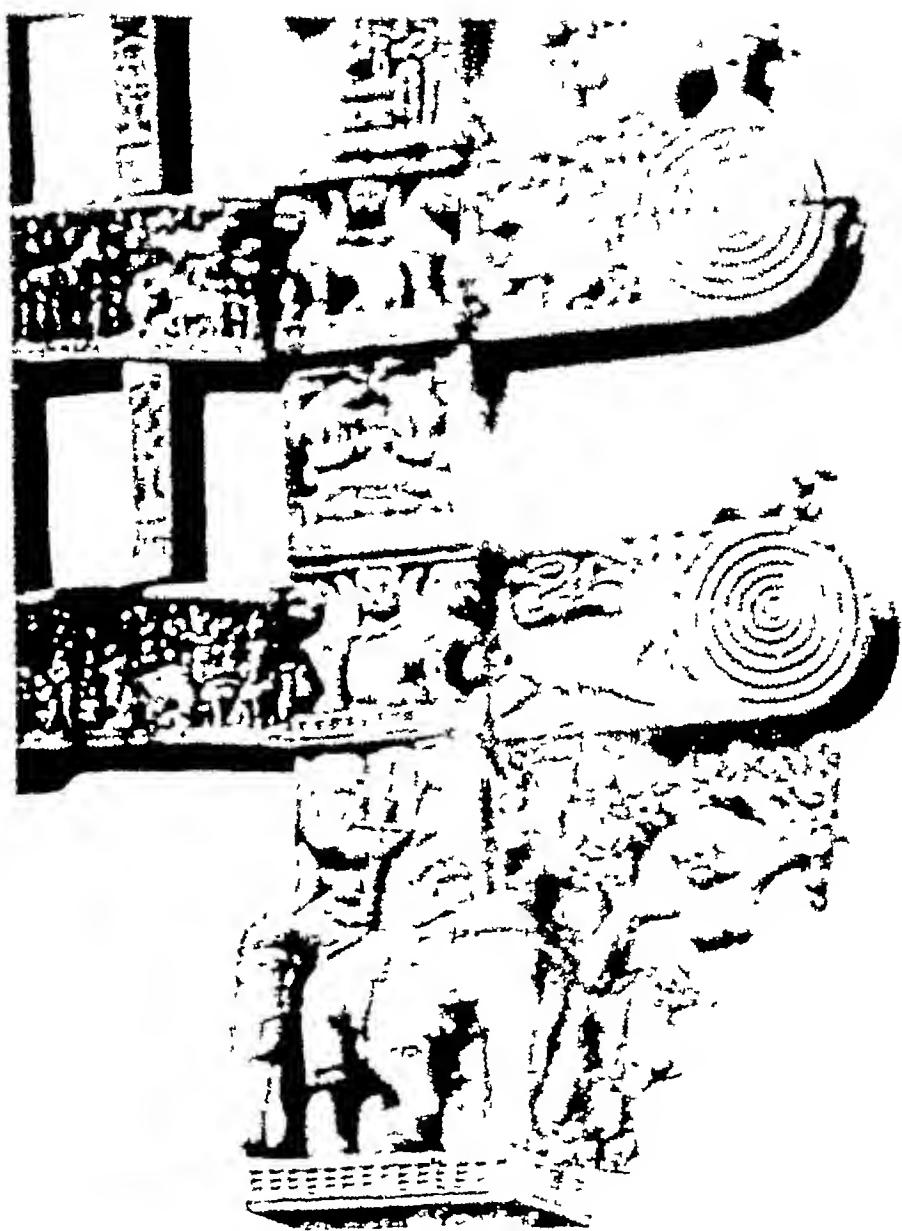




*Andhra sculpture in Hindu subject, second century B.C.*

**THE LINGA OF THE GUDIMALLAM TEMPLE,  
CHITTOOR DISTRICT**

*From a photograph by the Archaeological Survey.*



Digitized by srujanika@gmail.com

Digitized by srujanika@gmail.com

Digitized by srujanika@gmail.com



*Andhra sculpture—Jaggayyapeta, second century B C*

THE CHAKRAVARTIN MANDHATA



*Andhra* sculpture—An araniti, sacred ground, Chitradurga  
BUDDHA PREACHING



*Ardhra sculpture—An aratali, third period, 150-200 A.D.*  
**COURT SCENE**

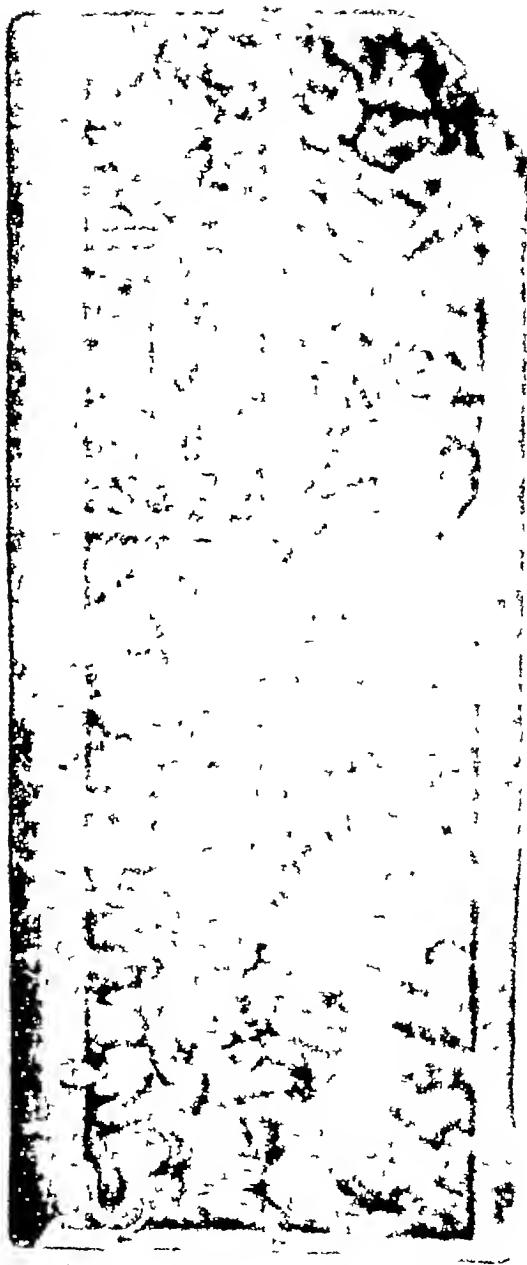


Andhra sculpture—sandal wood figure of Buddha  
BUDDHA PREACHING

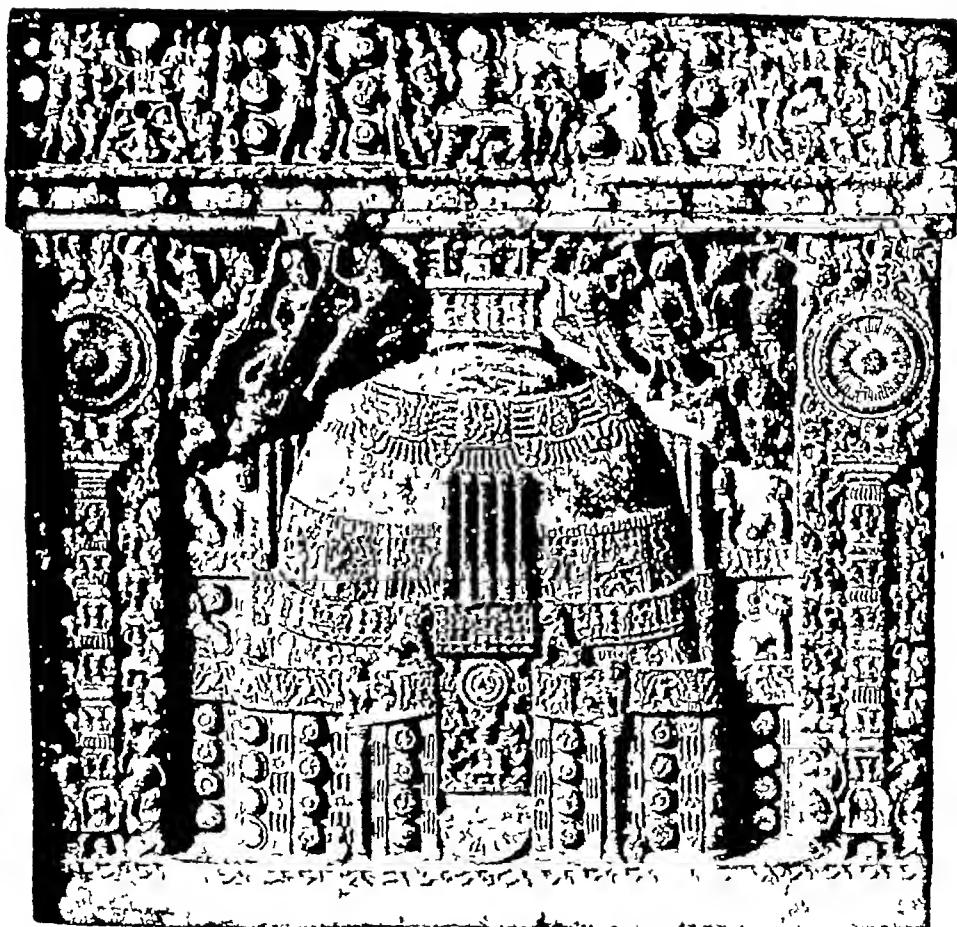


*Andhra sculpture—Amaravati, third period, 150-200 A.D.*

COURT SCENE



A close up photo of a surface  
of the tree



*Andhra sculpture—Amaravati fourth period, 200-250 A D*

A CHAITYA SLAB WITH BUDDHA'S RENUNCIATION, TEMPTATION AND ENLIGHTENMENT ABOVE, HIS BIRTH SCENES ON THE STUPA, AND THE WHEEL SYMBOLIZING HIS FIRST SERMON ON EITHER SIDE AND IN CENTRE BELOW.

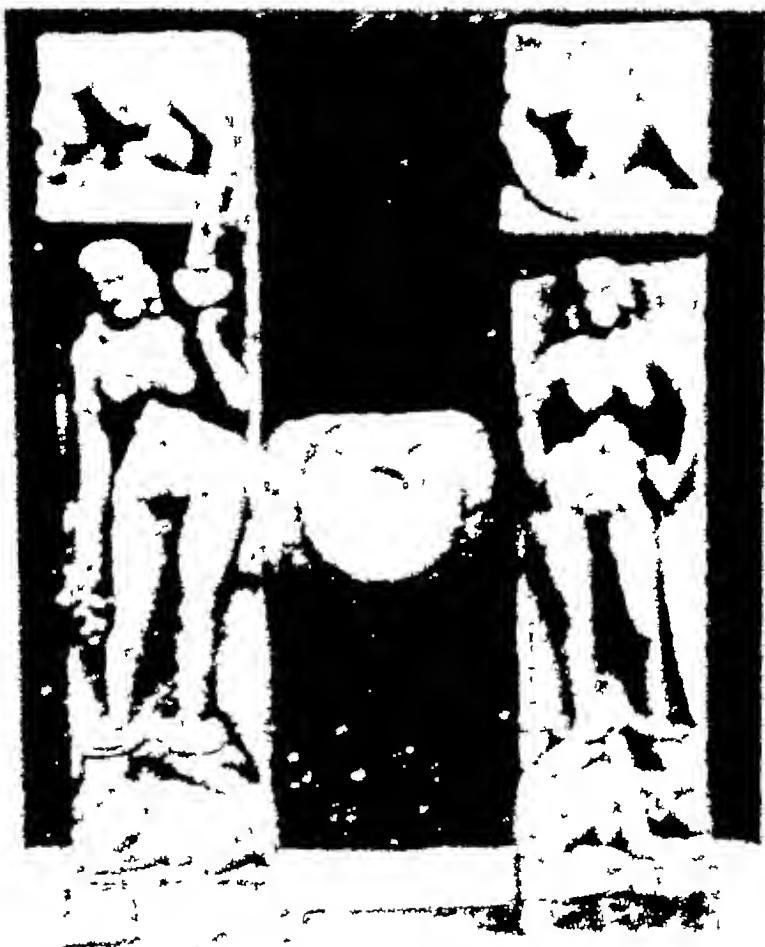




*Kushan indigenous sculpture, Mathura, second century A.D.*

BUDDHA.

*Muttra Museum*





*Gupta sculpture, 300-600 A D*

STANDING BUDDHA FROM SARNATH



Child - 10 yrs old

Female. Fair complexion, brown hair.

Green eyes.

Known to frequent area around park.

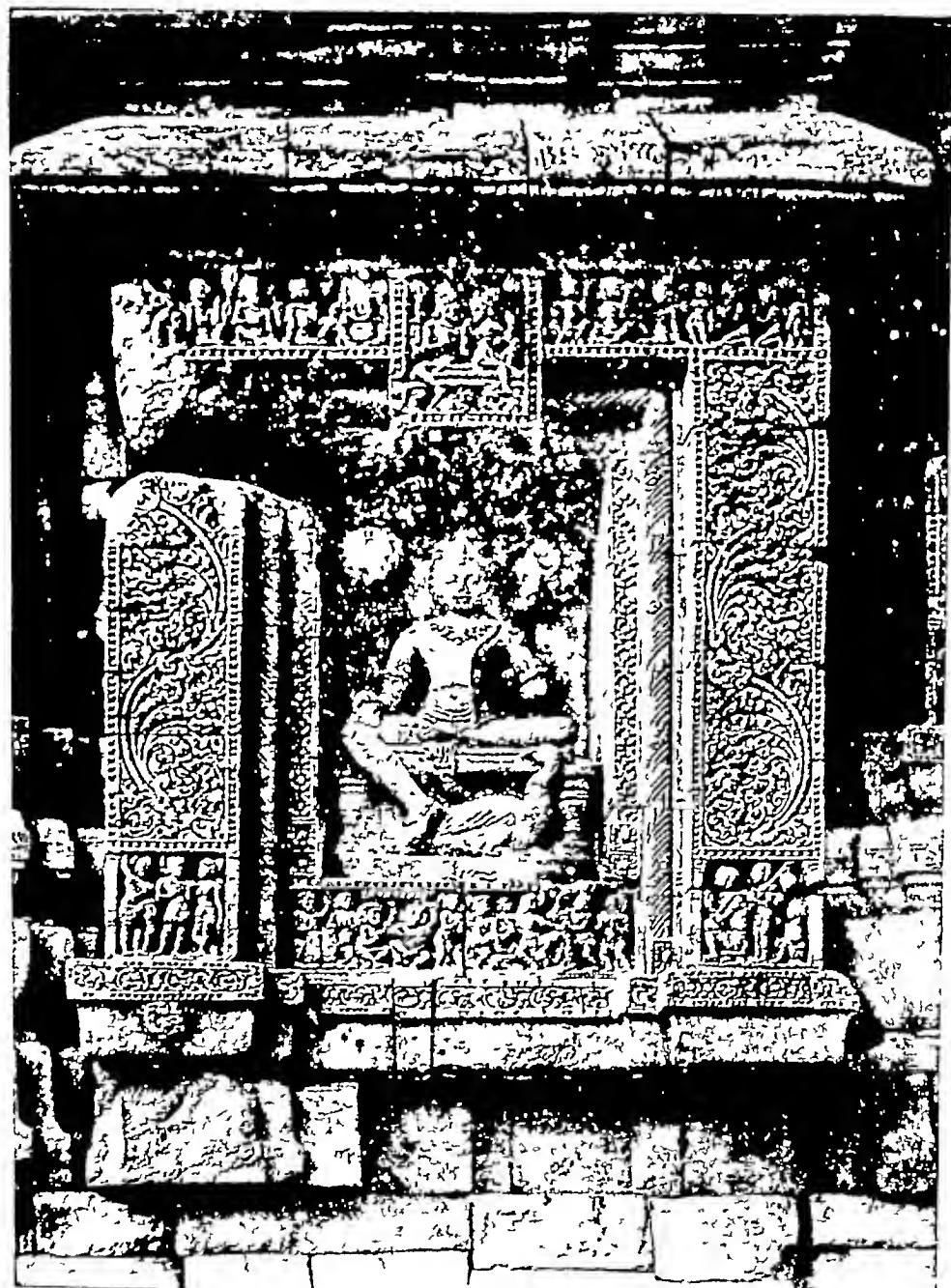


*Pala sculpture, 800-1050 A D*

VISHNU FROM KANAIPARA, MURSHIDABAD DISTRICT, BENGAL.



Kalinga sculpture from *Mul halin*, 1m of about tenth century A.D.  
ABOVE FOUR OF THE DIKPALAS—YAMO, VARUNA, NIKHIL AND YAMA  
BELOW PANELS WITH PARVATI AND GANESA, AND FIGURE WITH ATTENDANT.

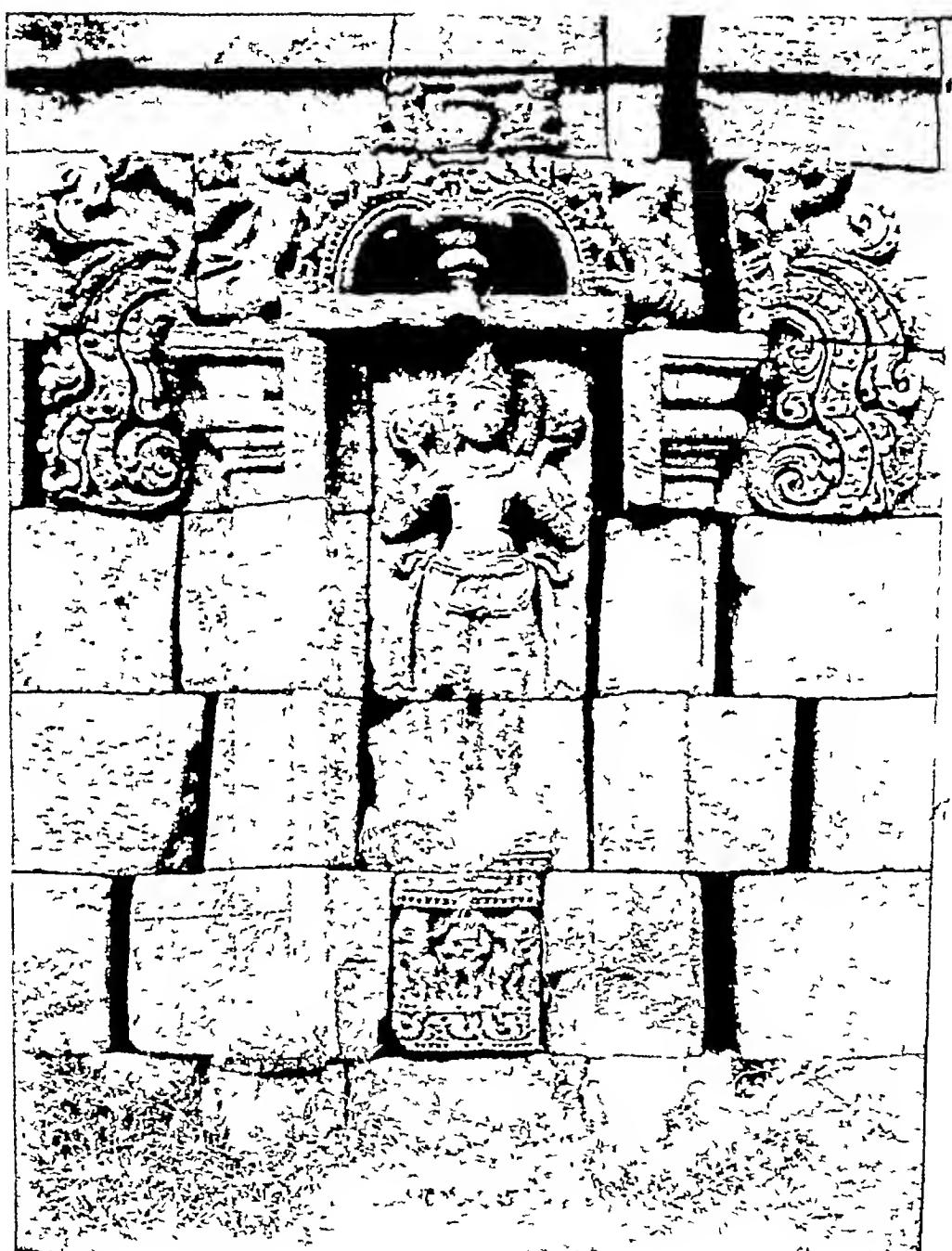


*Kalinga sculpture of about tenth century A.D.*

SUBRAHMANYA IN TEMPLE NICHE AT MUKHALINGAM.



Early Eastern Chalukyan sculpture of the Eleventh AD  
DVARAVATA FROM BHAVADA



*Early Eastern Chalukyan sculpture of about ninth century A D*

SURYA IN NICHE OF TEMPLE AT BICCAVOLE



Fig. 11. A G. *l. l.* in a *l. l.* colony.  
DISTRIBUTED BY PHOTOFAX, LIPSON, INC.



*Western Chalukyan sculpture, probably of about tenth century A.D.*

SARASVATI DANCING





Nalanda sculpture of about tenth century A.D.

CLINICAL PAINTS FROM UPAMATA WITH AGNI AND YAMA





*Hoysala sculpture, 1100-1350 A.D.*

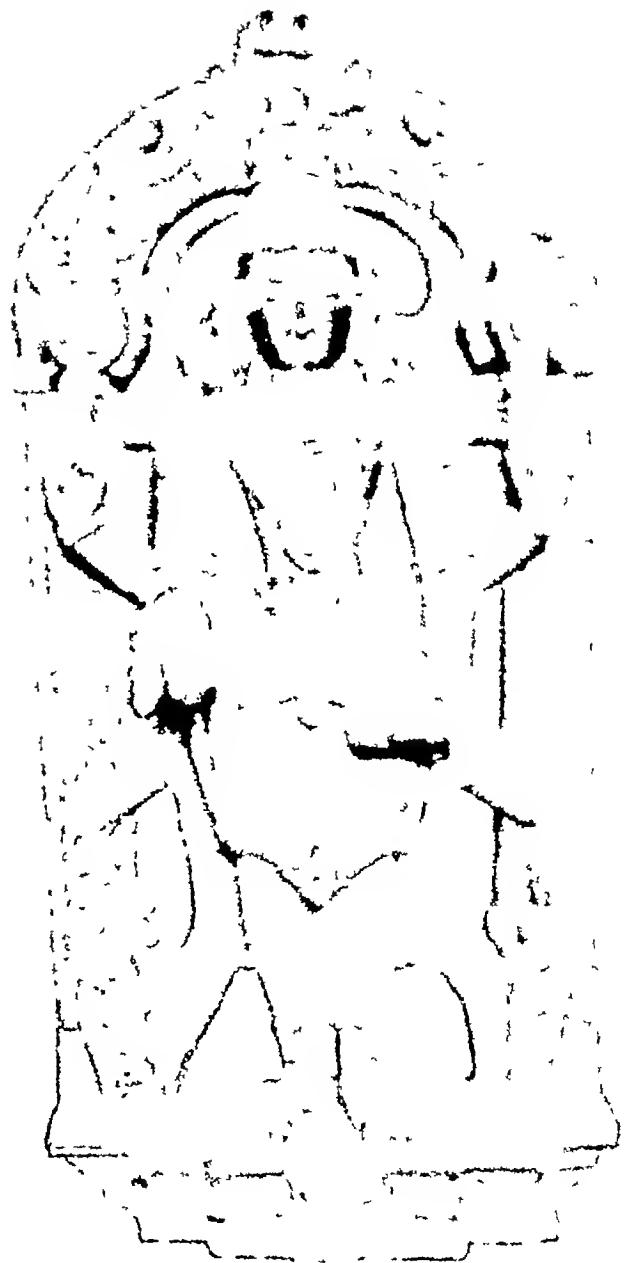
KUBERA.



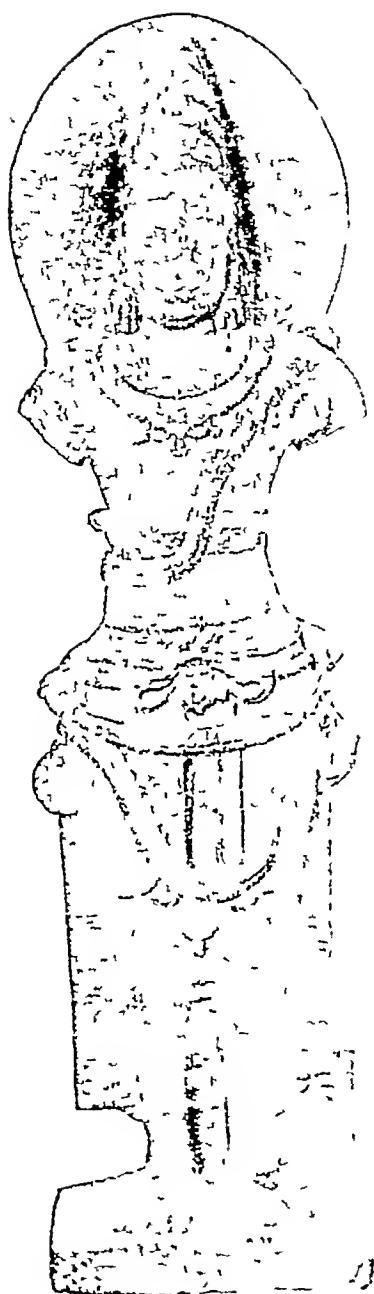
Kalidasi - cdf - nr. 11001504-2  
DURGA FROM JELLERU TAPAM, KURNool District



Black and white photograph of a seated stone sculpture of a sage (Rishi) from Tadpatri, Anantapur District, Andhra Pradesh, India. The sage is depicted in a meditative pose, sitting cross-legged on a rectangular base. He has a shaved head and a long, thin mustache. He wears a dhoti and a shawl draped over his left shoulder. His hands are joined in a mudra (gesture) near his chest. The sculpture is made of a light-colored stone.



*Medom Telu n zulqim, 1091 AD*  
VISITED FROM TADFATI, AYASU DISTRICT



*Tantric sculpture, Pallava period, 600-850 A.D.*

*Sculpture from KAVERIPURAM, NORTH ARCOT DISTRICT*

*Probably ninth century A.D.*





*Tamilian sculpture, Pallava period, 600-850 A.D.*

NATESA FROM KURAM, CHINGLEPUT DISTRICT

Bronze





Tamilian sculpture Early Chola period, 850-1100 A D

KALI FROM SEVNIYANVIDUDI, TANJORE DISTRICT

Bronze



Tantric *Shivlinga*, Early C. 10<sup>th</sup> - 11<sup>th</sup> century  
RARA FROM VADAI UPPA MALLI - TALUK - DHARMA  
*Bronze*

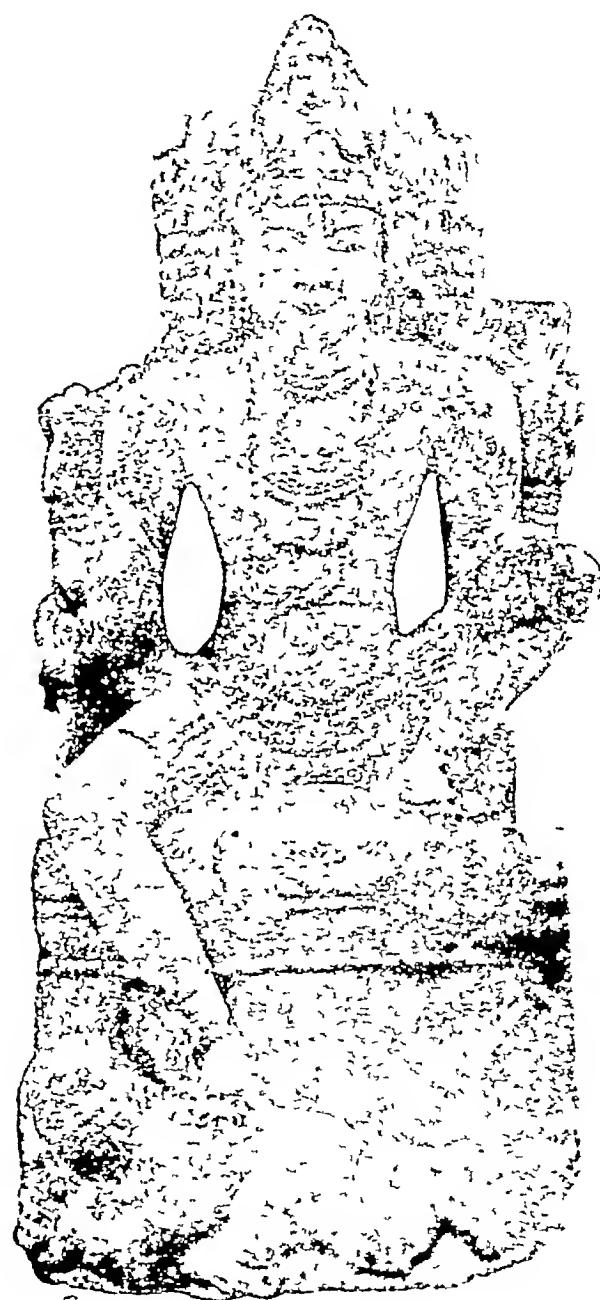


Tamilian sculpture, Chola period, 850-1100 A.D.

NATESA FROM PUNGANUR, TANJORE DISTRICT.

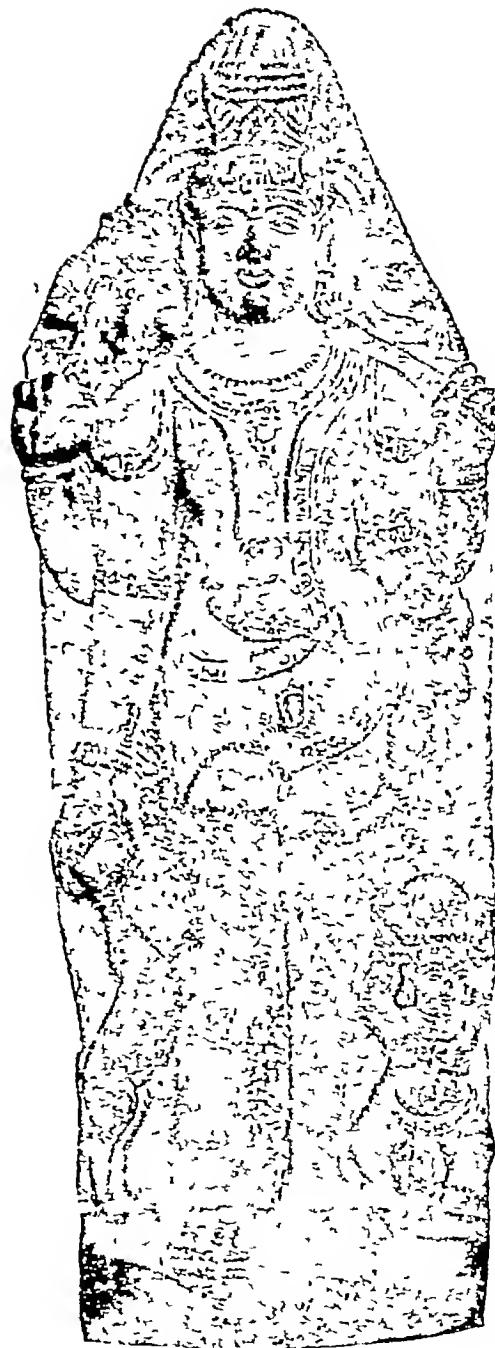
Bronze





*Tamilian sculpture, Early Chola period, 850-1100 A.D.*  
DAKSHINAMURTI FROM CHOLANALIGAI, TANJORE DISTRICT





Tamilian sculpture, Vijayanagar period 1350-1600 A.D.  
BISHSHATANAMURTI FROM URAIYUR, TIRUCHIRAPPALLI DISTRICT.



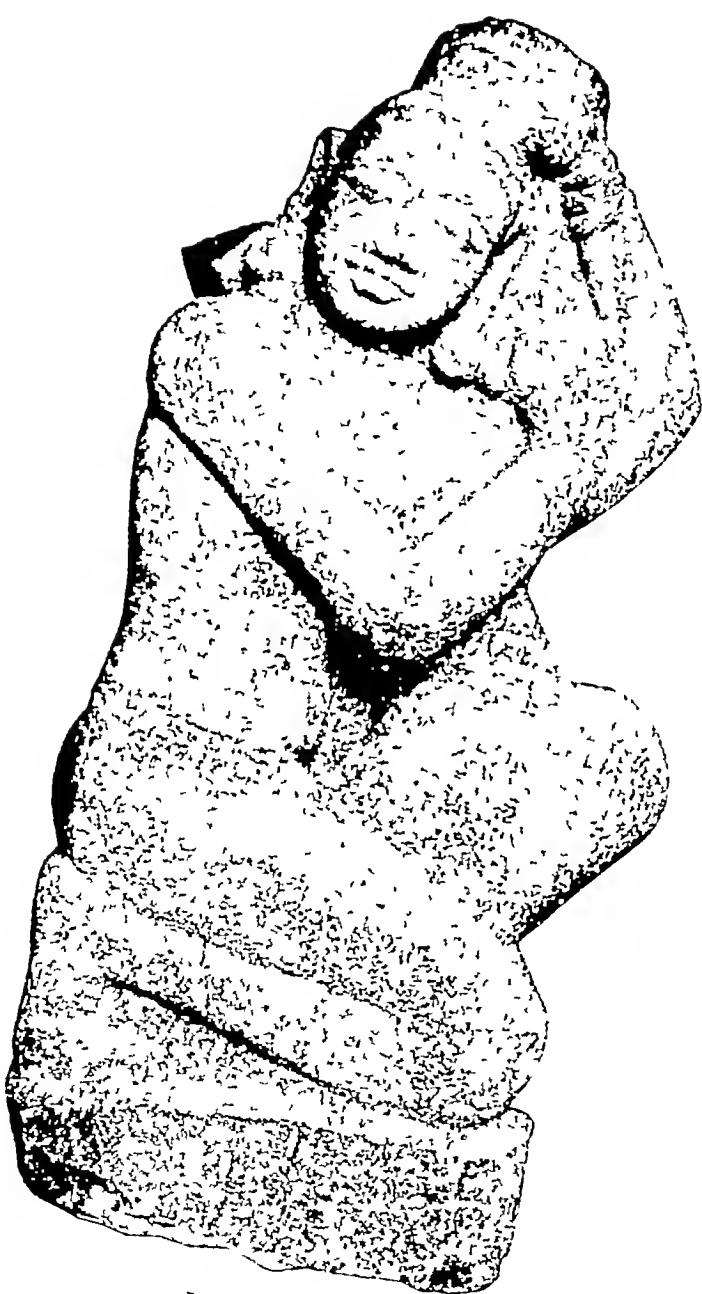


Tamilian sculpture, Vijayanagar period, 1350-1600 A D

NATESA FROM BELUR, SALEM DISTRICT, PEDESTAL INSCRIBED WITH DATE  
CORRESPONDING TO 1510 A D.



Modern Tamilian sculpture, 1000 A.D. or later  
GARUDA from KONDU near MADURAI

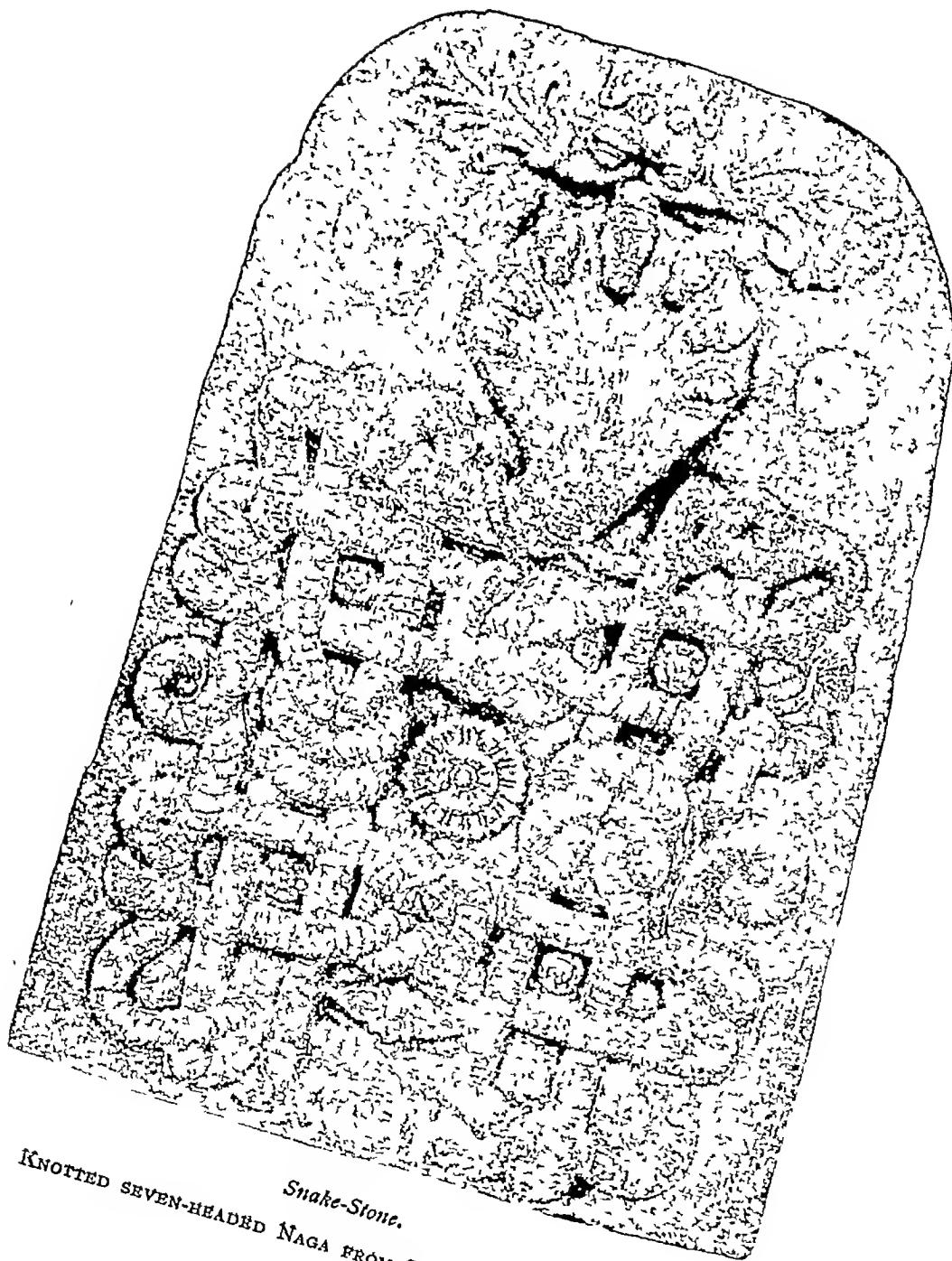


*Memorial stone*

HEAD-OFFERING HERO-STONE FROM KOYAMBEDU NEAR MADRAS



BATTLE-USED AIRCRAFT GUN SHELL CASING FROM  
DOWNED FIGHTER PLANE DOWN



KNOTTED SEVEN-HEADED NAGA FROM BELLARY DISTRICT  
*Snake-Stone.*

#—End



